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SEPTEMBER, 1955
VOL. VII NO. 9

The Magazine of SQUARE DANCING

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We recommend the full-sole style for those who have not yet experienced the light-as-air joy of a true ballerina.

FOR EXPERIENCED DANCERS—

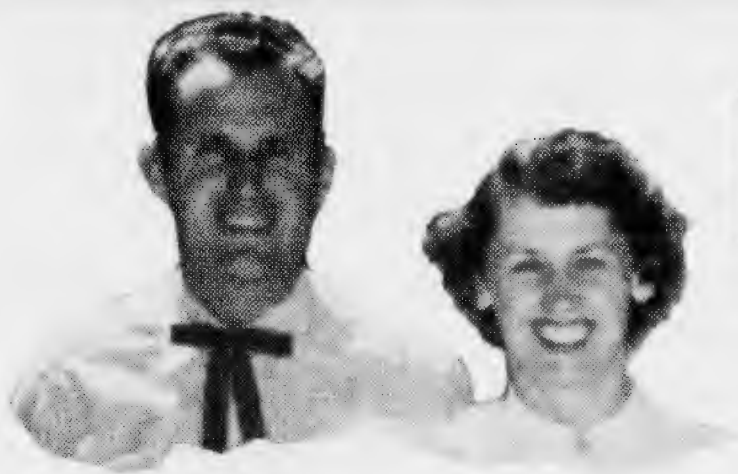
For those who love to twirl a lot and are accustomed to ballerinas, we suggest the pleated-toe style.

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Bob Ogden

HIGHLIGHTS *in the Life of a*



BOB & BABS

BEGINNER SQUARE DANCER

By Bob Ruff, Whittier, California

SQUARE dance classes are the lifeblood of the entire square dance movement. Without beginners coming into organized groups with their fresh, eager, enthusiastic spirit, many clubs would face a short existence. This is much too true, especially with the clubs who shun the newcomer expecting him to become an experienced dancer before he ever attempts to visit their sophisticated club.

On the other hand, the dancer can be expected to pursue a course of learning, the end product of which will put him into situations he can master because the foundation has been built for this specific purpose.

How many people enter their first class not knowing, many not caring, about clubs or open dances or having an idea of the total picture of the square dance movement? The only reason they are there is that their neighbors have talked about this activity so much that in order to keep peace in the community they are present. Or their best friends stopped playing cards because they now go to a square dance instead and in this case it's self-defense to save a friendship. Still another instance might find the couple present because the boss is "rabid"

ABOUT THE AUTHOR

One of the most popular callers in the Greater Square Dance Area of Los Angeles is Bob Ruff, who is especially noted for his facility in teaching beginners, aided and abetted in fine fashion by his wife, Babs. A teacher by day, Bob's experience is well-grounded in the appropriate teaching techniques.

on the subject and after all, a boss is a boss. Only a few of the first night beginners are there because they want to learn enough to join a club.

The responsibility of seeing these folks through the many learning experiences that produce the eager beginner dancer who is ready to join a club falls directly on the shoulders of the caller and his wife. The challenge is there and it is up to him to sell his students, first, on the activity itself through easy, pleasurable learning experiences; secondly, to show through planned lessons that square dancing needs to be learned just as any other hobby or sport; third, to provide a continuous integrated program of instruction to cover the intermediate phase, and the advanced, if necessary; and lastly, to provide for further fun and enjoyment through membership in a club.

There are many highlights in the life of a beginner square dancer. However, here are six that we feel important enough to include in this article.

The First Night

In many respects, the first night of a square dance class is the most important for it is here that many reluctant husbands must be sold on the activity. This person must be made to feel that everyone isn't looking at him, waiting for him to make mistakes. Attention should be given to the group, not the individual. He should be made to feel important, should receive some praise at the proper moment, should never be embarrassed.

The instructor must know his fundamentals

and first moves thoroughly and with simple commands so that learning takes place rapidly and without tension. Avoid complicated explanations or lengthy remarks. Repetition is invaluable to the learner.

The square dance caller is a magician of a sort. He transforms a group of shy, quiet folks into a hilarious, almost drunk with excitement mood in a matter of minutes. All of a sudden, the students realize that they are among friends. Smiles produce smiles, laughter is contagious. Who can linger on one's cares and worries while the caller is taxing all his resources of listening, giving him a mental and physical workout that produces exhilarating results?

Thrill of Learning Patterns

Throughout the beginner's course new material is constantly challenging the learner. Although many callers differ in what should be taught, it is generally agreed that material should be presented in accord with accepted laws of learning. These may be expressed from the known to the unknown; from easy to difficult; from simple to complex.

Applications of these laws of learning begins the first instant a couple steps into a grand circle. The known factor is the partner, the unknown is the girl on the left or the corner. How simple to first teach partner, then corner, with facings toward each (and with smiles). The easy fundamentals follow, the circling left and right, the do-sa-do, the allemande left, the difficulty increasing with the swing. The simple

fundamentals are followed by more complex moves, the grand - right - and - left, the ladies chain, and right - and - left through in subsequent lessons.

The instructor who understands progression puts himself in a good position to furnish endless thrills to his students in learning new material.

Discovering Friends

A class started with enthusiasm, where courtesies and considerations are stressed from the first will find itself developing a strong personality. New friendships will be made and not long after this, friends will be meeting after the class for coffee and do-nuts. Another step in the development of a beginner square dancer.

Square Dance Publications

Some weeks after the individual has begun his learning he will realize that other people are taking part in this type of recreation, not only in his community but nationally and in 28 (or more) other countries. To help broaden the perspective of class members, we give each a sample copy of Sets in Order.

The Fashion Show

In our own particular location, the beginner square dancer becomes aware of costume at an early date. On the first night mention is made of wearing comfortable clothing for both man and wife. The instructor is always in Western attire and although wife Babs may wear a skirt

(Continued next page)

The most recent Bob Ruff Beginner Graduation Class

Photo by Geertsen's Studio



and blouse the first night, she follows with square dance costumes from then on throughout the course.

Emphasis on skirt work as well as just plain desire stimulates the girls to become interested in either making or buying their first dress. Knowing that this reaction takes place around the fifth to tenth weeks of the class, we initiated our Fashion Show two years ago and the idea proved popular enough to make it a highlight of subsequent classes.

We are fortunate in having a dancer friend (former student) with unusual creative ability in dress design who assumes the organization of this special event.

We present three groups of models (models are former students who feel it an honor to take part in the show): a. Original creations made by individuals; b. Special creations made by our designer friend; c. Square dance dresses that can be purchased in local stores. Western shops in our vicinity cooperate on showing commercial designs.

The Fashion Show is also an excellent opportunity to illustrate basic moves and patterns that have been learned by the class. This is accomplished by having a square of former students appear in front of the group. Emphasis on styling and smoothness is stressed and the class members can see quite vividly how important these items are in learning to be a good dancer.

Graduation

Much time, thought, and preparation should go into making this event *The Highlight* of the series of lessons making up the Beginners Course. Most of us underestimate just how much personal happiness has been brought about to the individual since the first night.

Illustrative Dances Used in Beginners Class

Pick up 2, 4, 6
Forward 6, Right
Hand Over
Birdie in Cage,
7 Hands 'Round
Texas Star
Pretty Girl
The Route
Arkansas Traveler
Runouttanames
Follow the Leader
Down Yonder
Chase the Rabbit and
Docey Doe
Inside Out,
Outside In

(Others, too, naturally, but this list includes a variety of patterns.)

The culmination of these enjoyable experiences is in the awarding of the diploma. Babs and I plan a program of dances and mixer rounds that have been learned so that the folks can enjoy dancing without instruction. Guest callers are invited. Special party games are included. Decorations and refreshments are in order. Name tags are made with a graduation theme. An outside speaker is sometimes included at the awarding of the diplomas. The individual, who has been made to feel important since the first night should again be thanked by the instructor for his untiring efforts. The awarding of the diploma follows with an individual handshake and a hearty "congratulations."

FIRST NIGHT AT A SQUARE DANCE CLASS

By Bob and Babs Ruff, Whittier, Calif.

Everything in readiness I open the door up
wide
And, reluctant or tense or cross or bold,
My new students come inside,
Strangers all one to another, wondering why
they came
Conscious of selves, feeling awkward and shy,
Not knowing they all feel the same.
I watch as together they experience the thrill,
As together they begin to learn.

Friends, not strangers now, they're Pat or Kit
or Bill.
They don't know just what has come about,
They just know that they're having fun
And the second time I take the mike
They come through the door at a run.
They feel the music and respond to the call
And there's a glow on every face.
As I watch them smile at new-made friends
I know I'd never willingly give up my place.

The B 'N B

DETROIT, MICHIGAN

By Ruth Costenoble

(Editor's Note: The Bachelors 'n' Bachelorettes, that hearty and happy organization for single square dancers which was born in a barn on the old Plummer estate in Hollywood, California, is now a far-flung network with chapters in many of the leading cities of the country. In this article, an enthusiastic member tells us what's been happening in Detroit.)

NOVEMBER 9, 1954, is now an historical date for us because on that night the Detroit chapter of the Bachelors 'n' Bachelorettes—more casually known as the B'n'B—held our first dance. It was a howling success. At first we met every other Tuesday but by the turn of 1955, the demand was so great we started a beginners' group to take care of the alternating Tuesday.

We are sponsored by the Detroit Department of Parks and Recreation and meet at the GAR Building in the heart of downtown Detroit. Dancing starts at 8 P.M. sharp, with Al Scheer at the mike for the advanced group, and Andy McKinven handling the instruction for the beginners.

The hall we are using will accommodate only eight squares, so at the present time we have to limit our membership to 75 persons. However, we are building a file of applications



Detroit B'n'B Club Callers and Officers. Ladies, l to r: Margaret Carruthers, Secretary; Ruth Costenoble, President; Betsey Burr, Program Chairman. The gents, l to r: Andy McKinven and Al Scheer, Callers; Chuck Stilson, Treasurer; Chris Costopoulos, Veep.

and, by Fall, we hope to be able to establish branches in other sections of the city.

Our entire organization has had the blessing and careful guidance of Carole Green of California, who started this whole wonderful idea out there some years ago. We also consider ourselves particularly fortunate that Al Scheer, who deserves full credit for making the venture a success, is willing to devote his time to this project. Another fortunate circumstance is that we have in our membership a club photographer in the person of Ed Gildemeister who is on hand to record our fun. We have obtained the official B'n'B plastic name badges, too, and our members are wearing them all over town.

It has been a lot of work, but so wonderfully gratifying. These folks have never had an opportunity to learn real western square dancing and, with each new figure they conquer, they beam like kids at Christmas.

"Take five"—and caller Al Scheer chats with club members Loren Deer, Earl Paterson, and Chris Nicholson.



Meet the photog, Ed Gildemeister. He took all the pictures on this page.



TRUCK STOP

As Written and Called by Johnny Schultz, Phoenix, Arizona

Record: Old Timer 8114-A. MacGregor 739.

Intro:

First you bow and swing then you allemande left

It's a grand right eight you go (Grand right and left)

You're going to meet your partner with a right hand swing

And the gents star left you go (Once around)

You turn your partner right and then your corner left

Right forearm turn with partner, then left forearm turn your corner.

Go back and swing your little queen (Hip swing partner)

You promenade your honey, we ain't got much money

But we've got a million dreams.

First Pattern:

You allemande left and then you docey your own (Right shoulder do-sa-do)

And then you gents star right one time

You turn your partner left, like an allemande thar

And the gents back down the line

Now you throw in the clutch and turn your partner left

Break hands with your partner, gents retain the right hand star and everyone walks forward until you meet this same partner. Turn this partner with a left forearm.

And then you swing that corner Jill (Hip swing corner lady)

You promenade this honey, we ain't got much money

So we'll meet at the truck stop grill.

Second Pattern:

1 and 3 to the right you circle four to a line

1st and 3rd couples lead to the right and circle four once around then the lead gents break hands with the lady on his left, opening the circle to a line. Both lines should be facing each other with the lead gents on the end of the line closest to his home position.

You girls star right one time (Once around)

You turn your partner left like an allemande thar

And the girls back down the line

This time the girls will be in the center in a right hand star with the girls backing up.

Well, now, you throw in the clutch and turn your partner left

Break hands with your partner, ladies retain their right hand star and everyone walks forward until you meet this same partner, turn this partner with a left forearm.

And then you swing that corner Jill (Hip swing corner lady)

You promenade this honey, we ain't got much money

But we've got a million thrills.

Break:

Same as intro except for the first line—use this line instead:

You swing your partner 'round, then you allemande left, etc.

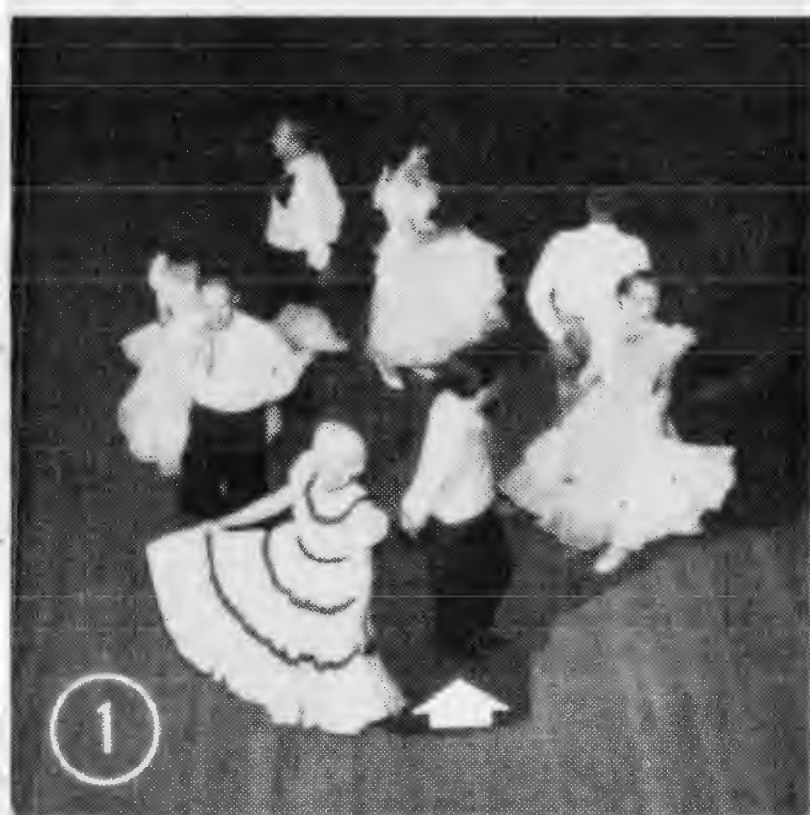
Repeat — Pattern #1.

Repeat — Pattern #2 using 2nd and 4th couples to the right.

Ending: Same as break.

STYLE SERIES INTERRUPTIONS

THE GRAND SASHAY is the second in the series of interrupted promenades and occurs most usually at the end of a right and left grand. In the case of the Grand Do Sa Do (Sets in Order August '55) a right shoulder start, then back to back—passing right shoulders, was the rule.



In the Grand Sashay shown here the dancers meet partners and sashay right (do sa do). (1) After finishing the do sa do they make a return wide enough to face partners and give right hand (2) and walk past (3) to face next person.



With this second person they sashay left (4) (a left shoulder do sa do), (5) give a left hand (6) and walk by to face the next (7) for a sashay right, then the next for a sashay left (8)—finally meeting their own partner for a promenade (9) or to follow the call. Note: In very few areas the "Right hand to that lady there" is a balance. Most of the time it's just a very slight hesitation.



The SQUARE DANCE PICTURE



"Float"-ing square dancers. On the left you see the Merry Mixers' Square Dance float which won a trophy in the Klamath Falls, Oregon, 4th of July Parade. Patriotic colors were accentuated by firecrackers and flags. Two squares danced for 14 blocks to Bill Mayhew's calling. Above are the Pine Lake Promenaders of La Porte, Indiana, also participating in a 4th of July parade, and also winning a trophy. Three squares took turns dancing here during the two hours. John Hacker, Jr., designed the float which was decorated in yellow and brown crepe paper. Ivan Leckrone and Bourbon Calvert called.

Photo by Koch's Studio



Tri City Kids are dancing here at the famed Knotts' Berry Farm, Buena Park, California. About 60 children were present from Whittier, Fullerton, and Norwalk, with their respective callers, Bob Ruff, Ray Brown, and Gale Reynolds. Umpteen parents also gathered around to watch their off-spring caper.



Portion of the 1700 square dancers at the 4th Spring Jamboree held at Minto Armouries, Winnipeg, Canada. The affair was sponsored by the Eastern Division of the Folk Dance Federation of Manitoba. Rickey Holden was guest caller.

ABOUT SETS IN ORDER SUMMER INSTITUTES — 1955 — ASILOMAR

"This was the greatest" . . . "the best yet" . . . "the most fun" . . . said those who attended the June 27th to July 2nd and the July 31st to August 5th sessions. Capacity camps of adults and their wonderful youngsters, plus comfortable square dancing weather and a top notch

faculty crew all added to the success. Favorite Rounds at Asilomar? Oh, there were many favorites. There are two that got many requests, "Bumpty-Bump" (below), and "Mr. Guitar" (page 18).

BUMPTY-BUMP

By Dorothy Martin, Los Angeles, Calif.

Record: "Bumpty Bump," Mercury 70444.

Starting Position: Open dance, facing LOD.

Footwork: Opposite—description for M.

Measures

A

- 1-2 Balance Out, Balance In; (Pas de basque) Side/Behind, Side/Swing;**
Step sideways L twd COH, close R; repeat to R, with R lead; grapevine to L twd COH swinging R across L on last count.
- 3-4 Balance In, Balance Out; Side/Behind, Side/Swing;**
Repeat meas 1-2 starting on R and away from COH.
- 5-6 Two-Step Forward; Two-Step Forward;**
In LOD, 2 two-steps forward starting on L.
- 7-8 Walk Away, 2; 3, 4;**
Turn away from partner but progress in LOD and make one complete circle to end facing LOD. (L face turn for M, R for W.)
- 9-12** Repeat meas 5-8.
- 13-24** Repeat meas 1-12 ending in closed dance pos, M back to COH.

B

- 25-26 Two-Step Left; Two-Step Right;**
Slow two-steps: Step sideways L in LOD, close R, step L; step sideways R in RLOD, close L, step R.
- 27-28 Walk Away, Two; Together, Two;**
M backs twd COH in two slow walking steps; then fwd to place.
- 29-32** Repeat meas 25-28 ending in closed dance pos, M facing LOD.

C

- 33-34 Two-Step Ahead; Two-Step Ahead;**
2 slow forward two-steps in closed pos moving LOD and starting with M L.
- 35-36 Do Sa Do, 2; 3, 4;**
A slow 4 step do sa do passing R shoulders (back to back).
- 37-40** Repeat meas 33-36 ending in open dance pos facing LOD.

Modulation

- 1-2 Two-Step Away, Two; 3, 4;**
2 two-steps away from partner starting on L to make $\frac{3}{4}$ turn; end facing partner M back to COH (L face turn for M, R for W).
- 3-4 Cut Right Back; Cut Right Back;**
L cross over R, rock back on R and fwd on L. Repeat starting with R.
- 5-8** Repeat Modulation ending in open dance pos.
Sequence of dance: A, B, C, Modulation, A, B, C, ending in bow and curtsy.

The First Step to Becoming a Good Dancer is

CORRECT POSTURE

By Genevieve McDavitt, San Antonio, Texas

(Editor's Note: After a successful career as an exhibition dancer and ballroom dance teacher in the East, Genevieve McDavitt was Dance Director at Stephens College where she taught ballroom dancing. Now, as a teacher in San Antonio, she is interested in Round and Square Dancing, and principally in helping others to improve their dancing so they may enjoy it more.)

CORRECT posture is the key to good dancing. If a person does not have nice posture, he will not walk or stand gracefully, and so—he will not dance gracefully. The elements of correct posture are so simple that it is amazing so many people actually have to work hard to learn them. This is probably because most people are not conscious of their posture or have grown accustomed to slouching or slumping.

To have good posture, just stand erect and make yourself tall. Hold your head high, keep your chin in and your chest out. In this nat-

ural, comfortable and erect position, rise so that your weight is placed evenly on the balls of your feet—not on the heels. This will throw the body weight slightly forward.

Now, in this position, one should practice walking correctly. Start with your feet side by side, toes forward. One should always keep the feet close together. Lift the feet slightly off the floor when walking and always let the toes touch the floor first. In taking back steps, reach from the hip with a straight knee and a pointed toe. Do not bend the knees in dancing any more than in walking.

To dance with ease one must have good balance. If he has this, he has control of his body, can dance for hours without tiring. Balance is acquired by strengthening the muscles of the toes that carry the weight while dancing. The following exercises will help improve your balance. Stand in a comfortable posture with bent elbows to the side and hands shoulder high.

1. Step forward on L ft, rise on toes of L ft, at same time extending R ft in front of L ft with no weight on R ft, but R toe pointed. Then step forward on R ft, rise on toes of R ft, at same time extending L ft in front of R ft with no weight on L ft, but L toe pointed. Repeat, moving forward.
2. Step backward on L ft, rise on toes of L ft, and extend R ft behind L, pointing R toe. Step backward on R ft, rise on toes of R ft, extend L ft behind R pointing L toe. Repeat, moving backward.
3. Step to L side with L ft, rise on toes of L ft, drawing R ft up to L but putting no weight on R ft. Then step to R side with R ft, rise on toes of R ft, drawing L ft to R but putting no weight on L ft. Repeat from side to side.

All dancers, whether they are square dancers or round dancers, will enjoy dancing so much more when they can move naturally, easily, and comfortably. This you can do with good posture and good balance.

On her toes! The author, Genevieve McDavitt.



COMPANY COMING

By Bob Ruff, Whittier, California

(With thanks to George Hill of Coalgate, Oklahoma, and Earl Johnson of Dos Palos, California, for their inspiration on this dance.)

Record: S.I.O. 2077, Instrumental; S.I.O. 1045, as called by Bob Ruff.

Break

**Four gents star across the square and turn the opposite gal
Star back home and turn your own, a left hand 'round your pal
Star back in the center you turn it full around
Then allemande left your corner, right and left go 'round the town
Hey Ma!! There's company comin', Yeah! company comin'
Do-sa-do when you meet your own, then promenade
Promenade put on a smile 'cause they'll be here in a little while
There's company comin' down the road.**

Figure

**Four gents swing your maid, put the gals back to back
Gents promenade the outside, 'round the outside track
It's partners left go twice around and boys hold on tight
Like Alamo style, reach forward, take the next girl by the right
Turn partner twice around, then slide out to a joined hand with partner and at
the same time join right hands with the next girl who is original right hand lady.
And then you balance in and balance out, swing by the right
Balance out and balance in, swing by the left,
Go all the way around, Roll promenade when you come down
Promenade go 'round the town
There's company comin' down the road.**

Change from a joined left hand to left forearm turn, go all the way around and roll into a promenade position with the same girl who is original opposite lady.

**First and third swing your gal, swing her 'round and 'round
Go down the center cross trail thru, keep goin' 'round the town
Come back home pass your own, the next left allemande
Sashay 'round your partner, ain't got time to hold her hand
You're gonna weave that ring now, yes, weave that ring now**

Pass right and left shoulders around the ring as a right and left grand but without touching hands.

**Company comin' down the road, promenade
You had better save your breath so we can dance ourselves to death
There's company comin' down the road.**

Additional patter in place of last two lines when side couples are active.

**You promenade the mountain side, Suzie, don't you run and hide
There's company comin down the road**

Repeat break, repeat figure with side couples active, repeat break for closer.

Additional patter for middle break and closer

**Promenade while I get the broom, gotta ready up they'll be here soon
There's that company comin' down the road
Promenade right to the door, we're glad to see you and that's for shore
Company's comin, I see them comin', company's comin' down the road.**

CAKEWALK QUADRILLES

By Josephine Bemis, Natick, Mass.

THE old-timers used cakewalk quadrilles and had a lot of fun with them. Back in the 1800's outstanding dancing masters wrote quadrilles with cakewalks for society, and noted musicians such as Debussy wrote music for them. Today I know from a friend that the cakewalk quadrilles are done at every dance up in Vermont; that the cakewalk is as truly folk as our negro spirituals.

I have done a little research in this phase of dancing and come up with the following:

1. In what might be called the "promenade" step, partners are arm in arm, prance around with spring steps. Knees are kept slightly bent and legs well raised with a hip, not a knee action. There are two steps to a bar of music. The outside arm is bent at the elbow and moves in small circles to mark time, the body leaning well back.
2. Do-Si-Do movement: pass both on right side, then on left, with the same cakewalk promenade step.
3. A "side" movement: face partner, move to own right with a crouching grapevine step, with feet passing left in front of and then behind the right; turn with four steps, then repeat same to own left back to place. Elbows bent and moving in small circles.
4. The push step: one foot ahead of other and the foot behind sort of pushing.

Cakewalk rhythm is syncopated and the

type of music suggested for use is something like: Whistlin' Rufus; Rastus on Parade; Alexander's Ragtime Band; Alabama Jubilee; Darktown Strutter's Ball; Georgia Camp Meeting. On the more classical side, there are General Lavine, and Debussy's Golliwog's Cakewalk from Children's Corner Suite.

The name cakewalk came from the colored people with whom it originated, a cake being the prize offered for the ones doing the most original and inspired stepping. There was much improvisation.

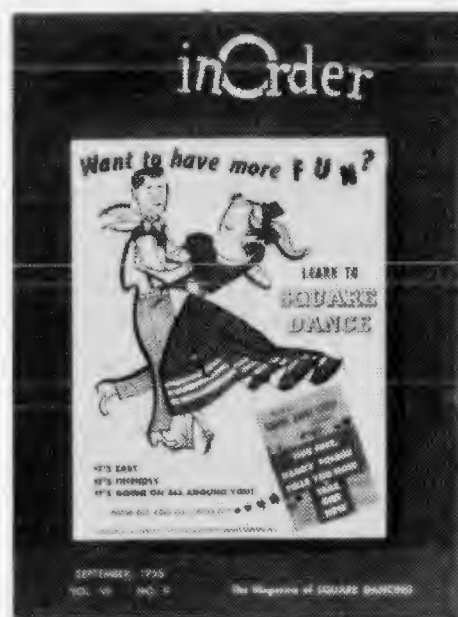
Now, here are some Cakewalk Quadrille figures:

- I First couple promenade inside
All promenade single file
Other couples in turn.
- II Head couples right and left with right hand couple
Head couples promenade with same
Gents promenade outside circle
While ladies star by the right.
- III Head couples promenade inside, face out
And sides fall in line
Lines fall back; head couple
Promenades down center and back
Lines forward and back
Turn partners to place
Repeat for other couples in turn.
- IV Circle left
Ones promenade outside
Ones in center, circle side
Ladies star promenade
Repeat for other couples.

ON THE COVER

Our cover this month depicts the poster board designed by and for Associated Square Dancers in Los Angeles. It has proved a good way to let the public know about new beginner classes. These brightly colored boards are set up in markets, at cleaners, in beauty shops, any prominent place where there are lots of people going in and out. If the proprietor of said establishment is a square dancer and will call verbal attention to the poster, so much the better.

In the little pocket at lower right is a bunch of give-away pamphlets which describe the square dance activity locally and give the telephone numbers of people to contact regarding the beginner class information for various parts of Los Angeles. For further information on the use of this plan, which might be adapted to your area, write Charlie Pohlman, Publicity Director, A-Square-D, 621 Lima, Burbank, California.





DAL ALDERMAN

NEBRASKA

Adapted from original dance by Bud Udick

Music: Any good hoedown.

Any introduction, ending with:

Allemande left, Nebraska way

**Right and left grand and everybody say
"Nebraska" promenade.**

First and third bow and swing

It's up to the center and back to the ring,

Center again and pass right thru,

Separate, go around just two.

It's four in line you stand.

Forward eight and back you go

The facing gents do a do-sa-do

Gents 1 and 2; and gents 3 and 4 pass right shoulders across set.

Four gals star right in the middle of the pen,

4 ladies move to center of set for r.h. star.

It's a left elbow hook for the facing men

Same gents as above turn by left elbow.

Take your own from the star

Turning men take own partners from star with right arms around their waists.

Travel four in line, not too far.

Lines of 4 continue to turn CCW. Couples 1 and 2; and couples 3 and 4 are working together.

Change that line to a circle of four

Gents drop elbow hook and form two circles of four.

Circle four and around you go

Get your back to home, then do-si-do

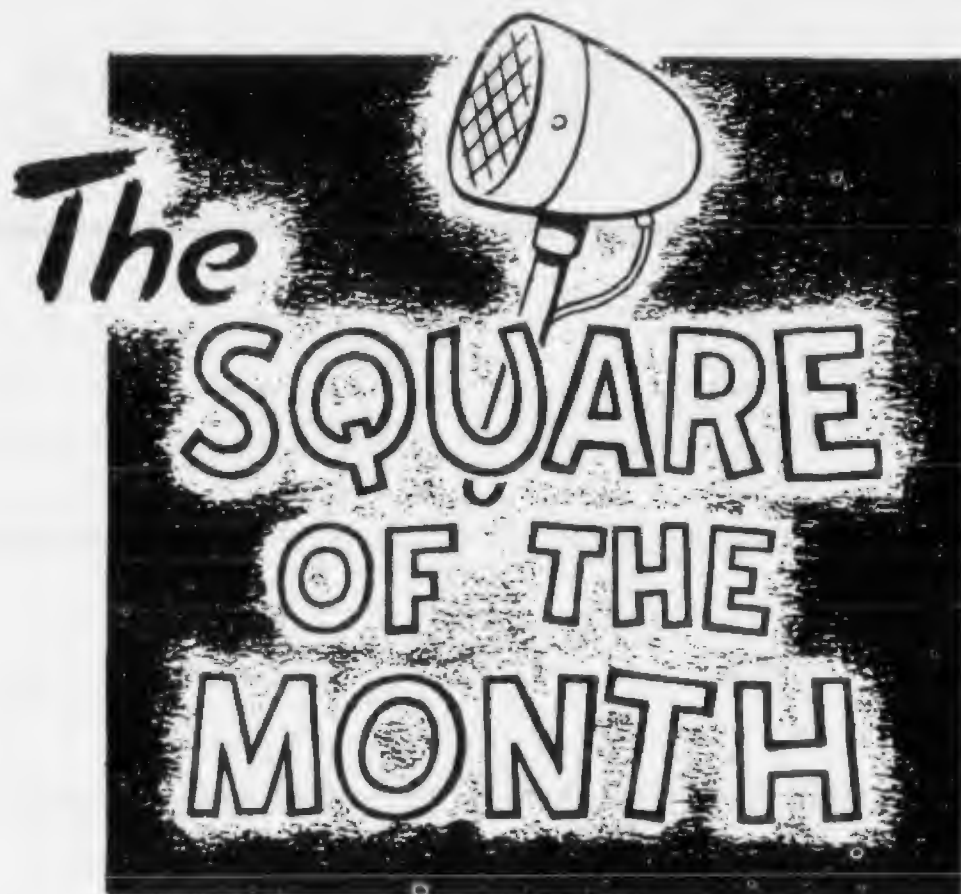
Pigs in the pen, cows in the hay

Corn and wheat bring in our pay

Turn your gal home and hear me say

Allemande left, Nebraska way

**Right and left grand and everybody say
"Nebraska" promenade.**



DALLAS (to give him his full name this once) Alderman of Omaha, Nebraska, and his perky Lou Ella started dancing in 1947 when she insisted that they go to a church party where square dancing was to be the evening fare. The bug bit quickly and hard and by 1949 groups were coming around asking for lessons.

Came 1950 and the Missouri Pacific R.R. put Dal on the road traveling the State of Nebraska seeking freight business. As his first duty was to get acquainted with as many people as possible in every sizeable town in the shortest time, square dance calling was the perfect answer. In many of the towns where Dal stayed overnight there was no square dancing until he got a few couples together for impromptu sessions.

The demand for lessons followed and soon there weren't enough nights in the week. Many communities who had been dancing to records were starved for help in both squares and rounds. It was a real thrill for Dal to see faces light up when a few words cleared up some minor problem that lack of local knowledge had been unable to solve.

Among the towns where this roving ambassador of square dancing's work permits him to call regularly for clubs are Beatrice, Bellevue, Scribner, Cozad, Gothenburg, Norfolk, and Wisner. Dal is thoroly convinced that, "You meet the finest people at a square dance and square dancers are the finest people."



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Washington

The 1st Northwest Square Dance Convention Potlatch is scheduled for October 28-29 in Seattle. On Friday night will be the Get-Acquainted Dance; Convention booths will be open all day Saturday at the Seattle Field Artillery Armory and there will also be Square and Round Dance Workshops. At the Big Saturday Night Dance there will be room for 500 squares to dance to the music of Eddie "K." Callers on the program will be from Oregon, Washington, Idaho, Montana, and Canada.

Virginia

A new club in Northern Virginia, from a group taught by the indefatigable Helen and Pat Paterick, is called the Dixie Twirlers, with a charter membership of 10 squares. Here are a few of the "understandings" signed by members on application: Membership is for wholesome square dance fun; we will laugh with other members at their mistakes; the rule of reasonable majority will prevail; social standing does not have any bearing on membership; squares will be formed with a minimum of hunting and choosing; we don't need alcoholic beverages to have fun at a square dance.

Nebraska

Johnny Le Clair was recently imported from Wyoming to call at the Live Stock Building in Omaha, with some 52 sets present to dance to this lively caller. During the summer there have been outdoor dances in Omaha's Miller Park, with a different caller each Saturday.

Forty-seven happy couples graduated recently at the YWCA auditorium in Grand Island after having completed a Y-sponsored class under the tutelage of the Gene Fishers and Dayne Gilpins. On behalf of the instructors, Mrs. Gilpin presented a gift to the YWCA, expressing appreciation. Among the graduates were three sets of brothers and their wives; the Delbert and the Wilber Becks; the Jack and the Rollin Brauns; and the Harvey and the Henry Rehders.

Oklahoma

The first Wednesday of September is the last of the Summer Square Dance Jamborees sponsored by the Northeast District. These have been taking place at the Spartan Cafeteria at the Tulsa Municipal Airport, 8:30 to 11 P.M.

Oklahoma's Central District recently elected new officers in the persons of: President, Mauri Schneider; Veep, Les Wall; Exec. Secy., Edwina GraVette; Social Secy., Rosemary Mattingly; Treas., John Johnson.

Kansas

The Square D Club of Salina is going into its 7th year of square dancing. The club celebrated its 6th birthday in May with the usual special features. Six cakes with one candle each furnished the center of attraction, along with chicken sandwiches and coffee. Recently the club held an Open House for all couples who had ever belonged to the club. Prizes were awarded to the oldest charter member couple as well as the newest couple. Art and Helen Roberts organized the club and Art is the club caller.

The Roberts' are also directors of the Roberts' Rounders Club, a couple dance group which meets twice a month with a membership of 20 couples. They recently sponsored a visit from Lawrence and Ruth Risen of Wichita and had many out-of-town guests.

Louisiana

On June 12, Swing 'n' Turn Club had their Annual Square Dancing picnic at Fontainebleau State Park, near New Orleans. About 80 members and their families were present—with swimming, ball playing and square dancing all day. This club got their new membership badges on July 6th.

On June 16, another New Orleans club, the Dixie Hoedowners, celebrated their third birthday at the Kingsley House Auditorium. This was a real good party with callers Jim Williamson, Johnny Viola, Freddie Bouvier and Chuck Goodman.

Ohio

Two sets from the Suburban Squares of Cleveland along with their caller Ange Dalesio, left Cleveland on July 17 in a 9-car convoy for a 70-mile trip to Youngstown. There they enjoyed a picnic lunch at Mill Creek Park and at 4 P.M. continued on to Idora Park where they put on a demonstration square dance for the 20th Annual Swedish Day Picnic.

Outdoor square dancing is going over in a big way in the Hillcrest area—at Eastgate Plaza Shopping Center, where Ange Dalesio has called for from 500 to 700 people.

Moonlight Gardens, one of the country's top outdoor pavillions, located on Coney Island, 10 miles east of Cincinnati on the Ohio River, will again be the scene of the Annual Square Dance Jamboree on September 18. Guest callers from a three-state area, as well as local callers, will participate in the program. The affair is sponsored by the Ohio Valley Square Dance Assn. At previous festivals and jamborees on Coney, or institutes held by the association, Bob Os-good, Ralph Maxhimer, Doc Alumbaugh, Terry Golden and Ed Gilmore have been programmed.

The Ninth Annual Ohio Folk Festival will be held October 21-22 at the Men's Gym of Ohio State University, Columbus. The program will start with a big dance Friday night and continue Saturday with workshops during the day, ending with another big dance Saturday night.

North Dakota

The first issue of the North Dakota Square Dance Assn. News Letter is hot off the press, that organization believing that one of the best ways an association can serve its members is by the dissemination of news. Members are invited to vote on a name for the fledgling publication, the mailing address of which is Box 633, Bismarck, North Dakota.

District of Columbia

The National Capital Area Square Dance Leaders' Assn. sponsored a "Camporee" on August 27-28 at Camp Letts, the Washington "Y" Camp near Beverly Beach, Md. Theme of the aptly-named affair was "Getting More Fun Out of Square Dancing" and some of the subjects covered were: Making Yourself Heard; Don't Let Teaching Show; Comfortable Dancing, etc. Eb Jenkins served as Chairman.

Iowa

The 5 districts of the Northwest Iowa Callers' Assn. met Sunday, June 26, at the Woodcliff Ballroom in Spencer. Mrs. Ray Newman of the host north district conducted the meeting, at which 50 members were present. Kenny Nelson of Cherokee was elected president and Mrs. Newman of Milford was chosen secretary. The next meeting will be held on Sept. 4 with the second district as host.

Colorado

The recent Square Dance Jamboree in Sterling was a high-g geared affair with 170 dancers gathering at the Municipal Auditorium, from Fort Morgan, Brush, Greeley, Fort Collins, Akron, Golden, Ault, Wiggins, Padroni, and Arroyo Grande, California, even. MC was Mert Ayers and during the 4-hour affair dancing was bisected by groups of children from 10 to 14 doing exhibitions. The Jamboree was sponsored by the Logan County Recreation Commission aided by members of two clubs, the Circle Eight and Overland Trail Saddle Club.



In the picture above you'll see a happy group from Greeley who attended the Sterling affair.

Arizona

The 7th Annual Northern Arizona Square Dance Festival was held in Flagstaff H.S. Memorial Gym on August 12-13. The cool mountain air up among the pines filled the dancers with zip and go—just what they needed for their two bang-up nights of square dancing fun. There were many sidelights, too, adding to the two-day session—exhibition square and couple dances; workshops; exchange new dances; the Out-Law breakfast (sounds ominous!); and Bull-sessions at the Out-Law supper (sounds even more ominous!). Allen and Pauline Jones acted as General Chairmen, assisted by the Dave Applegates, Happy Chapmans, Buster Thorntons, and Doc Williams'.

MR. GUITAR

Original Dance by Manning and Nita Smith, College Station, Texas

Record: "Hey, Mr. Guitar"—RCA Victor 20-6108 by Chet Atkins.

Footwork: Opposite; steps described for men.

Position: Face to face, M's back to center of hall, both hands joined.

Measures

1-4 Side, Behind, Side, Brush; Backup, 2, 3, Touch;

Moving in LOD step to left side on L, step R behind L; step side on L, face LOD as you brush R; step on R in LOD, pivot away from your partner to face RLOD releasing hands as you turn away from your partner, step back on L as you rejoin inside hands (M's L and W's R); step back on R touch L toe beside R foot.

5-8 Two-Step; 2; 3; Turn;

Beginning on inside feet (M's L and W's R), inside hands joined, do three two-steps in RLOD; on fourth measure face partner, step to R side on R, close L to R, step in place on R as you complete turn to face LOD.

9-12 Forward, 2, 3, Swing; Backup, 2, 3, Touch;

Dance forward in LOD L, R, L, swing R fwd. Still facing LOD back-up on R L R and touch L toe beside R as you face partner and take closed position.

13-16 Two-Step Turn; 2; 3; 4 to Side Car;

In closed position do four turning two-steps as you progress in LOD. End in sidecar pos. (L hips adjacent) with M facing slightly R of LOD.

17-24 Fwd, 2, 3, Step-Step; Fwd, 2, 3, Step-Step; Fwd, 2, 3, Step-Step; Fwd, 2, 3, Face Center;

In sidecar position and moving in LOD man steps fwd L R L and does two quick steps in place R L as he crosses to banjo pos with R hips adjacent and man facing slightly left of LOD, do this four times progressing LOD in a zig-zag pattern, and on the last two quick steps the W turns and both face center in semi-closed position.

25-28 In, 2, Turn, Point, Reverse Twirl, 2, 3, Touch;

In semi-closed position dance twd COH with man stepping L R L with weight on both feet pivot individually twd wall and point R toe (still in closed pos), joined hands held high. With hands still joined W turns left face as she moves twd wall stepping R L R touch R. Man follows W with R L R, touch L as he turns W with his L hand and her R hand to end face to face with M's back to COH.

29-32 Apart Two-Step; 2; Together Two-Step; 2;

Starting M's L and W's R do two two-steps backing away from each other M backing fwd COH; then two two-steps moving twd each other to take original position.

Repeat entire dance twice; then repeat meas 1 thru 12 ending with bow to partner on last count of meas 12.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

SEPTEMBER, 1955

The Workshop is designed to present some of the flow of new material which comes over the desks of Sets in Order. We appreciate your contributions of both square and round dances, so when you are inspired, send 'em along, with plenty of explanation or directions.

SILVER BELLS

As Written and Called by Johnny Schultz,
Phoenix, Arizona

Record: Old Timer—8114 B

Note: Once this dance starts do not stop at home, just keep promenading until the following command is given.

Introduction: Break, and Ending

You docey 'round your corner, then form a great big ring

Right shoulder 'round corner, then join hands with partner and corner.

Circle left go halfway 'round, then give your own a swing (Hip swing)

And now you allemande left your corner, then promenade ole Nell (Partner)

You promenade this gal with Silver Bells

Dance:

And now the four little ladies star by the right, go once around the track

The ladies step across in front of their partners to a right hand star in the center — the gents keep promenading.

A left hand turn your partner — to your corner box the gnat

Turn your partner half around and box the Gnat with a right hand with your corner. You will be facing in grand R & L position, in a right hand balance with your corner.

Then do a grand old right and left around until you meet this belle

Pull your corner by into a grand R & L, until you meet this same corner with a right hand and promenade this girl for your new partner.

You promenade this gal instead of Nell

And now you allemande left your corner, then walk right by your own

Pass partner right shoulder.

You docey 'round your right hand girl, go back Hip Swing your Own

And now the gents star left, go once around until you meet Ole Nell

You promenade this gal with Silver Bells.

Repeat dance.

Repeat break.

Repeat dance.

Repeat dance.

Repeat ending.

LONESOME PINE MIXER

By Dorothy and Ray Rees,
Kansas City, Missouri

Music: "Trail of the Lonesome Pine," Linden #167.

Start: Skater's position.

Footwork: Same throughout—both start on left.

Measures **Pattern**

1-4 **Step, Brush/Swing; Side, Back; Step, Brush/Swing; Side, Back;**

Meas. 1-2 Step L fwd, brush R and swing it across supporting L; step to side on R, step in back of R on L with a slight dip. Meas. 3-4 Repeat to the right starting on R foot.

5-8 **Two-Step; Lady Turn, 2; 3, 4; Step, Point;**

Both do one two-step LOD starting on L foot, then release hand holds and the M walks fwd LOD 4 steps (R, L, R, L) as the W turns R face stepping R, L, R, L as she rolls RLOD to a NEW PARTNER. Then, with the New Partner, both step R and touch or point L fwd as they assume skater's position to repeat the pattern.

9-16 Repeat Action of Meas. 1-8.

17-24 **Forward Left, 2; 3, Swing; Back Up, 2; 3, 4; Forward Right, 2; 3, Swing; Back Up, 2; 3, 4;**

Moving diagonally to the L toward COH, walk L, R, L, swing R across. Back up 4 steps (moving diagonally back to position) stepping R, L, R, L. Now moving diagonally R toward wall, walk R, L, R, swing L across, then back up to position 4 steps, L, R, L, R.

25-29 **Lady Roll Out; Two-Step; Two-Step; Two-Step; Two-Step;**

Meas. 25 Drop L hands, retain R hands. As M does one two-step in place, W (using one two-step) rolls out R face to face RLOD ending with R hands joined in a R hand star position.

Meas. 26-29 Both do 4 two-steps moving CW making 1 complete turn ending M facing LOD, W RLOD.

30-32 **Walk, 2; 3, 4; Step, Point.**

Meas. 30-31 M walks fwd 4 steps LOD (R, L, R, L) as W walks 4 steps RLOD (R, L, R, L).

Meas. 32 Join R hands with ANOTHER NEW PARTNER. M steps fwd R, points L fwd as W steps R fwd (RLOD) and pivots on R 1/2 L face to face LOD assuming skater's position and points L fwd.

Sequence: The entire 32 measure pattern is done for a total of 4 times.

BALANCE STAR

By George Perry, Torrance, Calif.

Gals to the center and back to the bar
Gents to the center in a right hand star
Go all the way around
Then see-saw there when you come down
Grab your honey left and the corner by the right
Balance forward and back don't take all night
Swing by the left go all the way around
It's a right around the corner when you come down

And the gents star left with a full turn around
Now do-sa-do when you come down
Grab her by the right and the right by the left
Balance forward and back and feel their heft
It's a right hand swing when you come down
To the right hand lady with a left hand round
The gents star right in the middle of the set
Go once and a half and you can bet
You can see-saw there you're not through yet
Grab her by the left and the corner by the right
Balance forward and back you're doing all right
Now swing by the left go all the way around
A right around the corner when you come down
And the gents star left in the center of the set
It's all the way around to a do-sa-do when you come down

Grab her by the right and the right by the left
Go forward and back you're not thru yet
It's a right hand swing when you come down
To the right hand lady with the left hand round
And the four gents star in the middle of the land
Go $\frac{3}{4}$ round to a left allemande
And here we go with a right and left grand.

BREAKS

Submitted by T. J. Miller, Olathe, Kans.

First and third bow and swing
Up to the middle and back again
Forward again, right and left thru
Turn 'em around, trail thru
Go around just one, into the center, box the gnat
Pull her by and allemande left
Allemande left allemande thar
Go right and left and form a star
Men back in in a right hand star
Shoot that star go once and half around
Gals star right in the middle of town
Gents promenade go twice around
Then box the flea with the same little girl
Men star right go across the world
Opposite left like a left allemande
Partner right go right and left grand.

BREAK as used by Glen Story

Side two couples right and left thru
Head two couples forward and back
Forward again, pass thru
Split the ring, around two — by your corners stand
Forward eight, back with you
Forward again, pass thru
Circle up four, to the outside door
Go once around you're doing fine
Head gents break and make a line
Forward eight, back to the land
Gals chain across to a left allemande, etc.

YAM

By Bill Hansen, West Covina, Calif.

Head two couples a right and left thru
Turn your girl that's what you do
Head gents walk the outside square
Once around I'll tell you where
Head gals walk the inside there

Gents promenade the outside CCW, then the girls promenade the inside CCW keeping pace with partner near home so that they can go as a pair out to the right.

Keep her left that lady fair
And lead to the right, split that pair
Veer to the left around one there

The working couple as a pair goes between that couple and ends up in a line of four beside their partner with the gents on the ends and the girls in the middle.

Forward eight and back you go
Right gent high — left gent low
Spin the gents and let them go

The two gents should be side by side and two ladies side by side.

Gents pass thru, then turn back
Star by the right the inside track
Partners all left hand round
It's forward two and around the town
Right and left, turn half around
Gents star right $\frac{3}{4}$ round
Allemande left when you come down.

HALF PROMENADE AND AROUND TWO

By O. K. Insley, Inglewood, Colo.

First and third you bow and swing
And half promenade across that ring
Now turn to the right when you get thru
And promenade go on round just two
It's four in line you're doin' fine
Now sashay right till you get straight
And forward up and back you eight
Now one and three here's what you do
Forward four and pass right through
Between that couple facing you
Turn to the right and pass through
Between that couple opposite you
Go round one let's have a little fun
It's four in line you've just begun
Sashay left till you get straight
And forward again and back you eight
Now forward up and pass on thru
And turn right back and the ladies chain
Four ladies chain from where you are
To the opposite gent for an allemande thar
Back up boys with a right hand star
Shoot that star to a brand new maid
Take her by the hand and let's all promenade.

BREAK

Submitted by Russ Hanna, Boonville, Mo.

Allemande left from where you be
Go right and left and you turn back three
Now you count 'em boy and don't be late
It's one, two, three and you catch all eight
With a right hand half way 'round
Now back by the left go all the way 'round
And the men star right to their own little maid
And you take 'em all out in a roll promenade.

IT'S BEEN A LONG, LONG TIME

By Bill Lee, San Gabriel, Calif.

Music: "It's Been a Long, Long Time," Windsor #7630.

Starting Position: "Skaters" dance position, both facing in LOD.

Footwork: Identical footwork for both M and W throughout the dance.

Measures

Pattern

1-2 Walk, 2, 3, "Dip"; Back, Turn, Turn, Step;
Start L ft and walk fwd in LOD 3 steps, L-R-L, then "dip" by flexing R knee to lift R ft about 6 inches straight up off floor keeping legs close together, rise on toes of L ft then dip quickly on L leg by flexing L knee; step bwd on R ft starting a 1/2 L turn, step fwd on L ft continuing L turn, step fwd 2 more steps, R-L, to complete 1/2 L turn to end facing in RLOD, W on M's R side, both having weight on L ft.

3-4 Brush, Step, Brush, Step; Tap, Side, Behind, Side;
Brush R ft fwd in RLOD, step on R ft, brush L ft fwd, step on L ft; tap R toe sharply to floor across in back of L ft, step to R side twd COH on R ft, step on L ft across in back of R, step again to R side twd COH on R ft.

5-8 Repeat action of Meas. 1-4 starting in RLOD and ending facing LOD.

9-12 Lady Turns In; Gent Follows; Swagger, —, 2, —; 3, —, 4, —;
Partners release R hands as M does 2 quick two-steps almost in place starting L ft, while W does 2 quick two-steps turning 1/2 L across in front of M over to his L side and end facing RLOD, M does 2 quick two-steps almost in place but making a full L turn to end facing LOD as W does 2 quick two-steps to make a 1/2 L turn to end with partners resuming skaters position as at start of dance, both facing in LOD, partners then start L ft and take four "swaggering" steps fwd in slow time by stepping on L ft across in front of R, stepping on R ft across in front of L, and repeating L and R.

13-14 Balance Forward, —, Balance Back, —; Forward, 2, 3, Tap;
Face diag. out. Bal fwd in LOD on L ft, hold 1 ct, bal bwd in RLOD on R ft, hold 1 ct; start L ft and walk fwd in LOD 3 quick steps, L-R-L, turning slightly twd wall on third step, tap R toe to floor sharply across in back of L ft.

15-16 Balance Back, —, Balance Forward, —; Back, 2, 3, Touch;
Bal bwd in RLOD on R ft, hold 1 ct, bal fwd in LOD on L ft, hold 1 ct; start R ft and walk bwd in RLOD 3 quick steps, R-L-R, touch L toe to floor beside R ft. Repeat entire dance for a total of four times.

(Continued in Next Column)

IT'S BEEN A LONG, LONG TIME - Continued

Ending:

1-2 Balance Forward, —, Balance Back, —; Lady, Turns Out, and, Bow!

On musical "tag" following fourth and last time through the dance, bal fwd on L ft, hold 1 ct, bal bwd on R ft, hold 1 ct; partners release L hands and W makes a 3-4 R turn (not a twirl) in 3 steps, L-R-L, while M makes a 1/4 R turn in place with same footwork, ending with partners acknowledging.

Note: To make this a delightful "mixer," the M takes 3 steps bwd in RLOD (and touches) during Meas. 16 to join next W in RLOD while the W takes 1 step bwd and 2 steps fwd (and touch) to join next M in LOD. Keep partners on last sequence of dance.

VARIATION FOR FORWARD SIX

Picked up at Asilomar attributed to George Watts

From lines of three.

Forward six and back with you

Four little ladies cross trail thru

Turn to the left, go around just one

And form new lines of three

Ladies pass thru, cross trail in front of opposite gent,

Go outside of set and turn left, around one gent, "New Lines"

Tells ladies which gent to join. Ladies move one gent to the left each time, remaining on same side as before. If mixed with other "forward six" figures, one must be done twice, to get ladies with opposites. This break will work with lines of two men active, if you lead to the LEFT to begin with, to keep men in correct order.

SHORT CHANGE

By Luke Haley

First and third go forward and back

Forward again and box the gnat

Pull 'em by and pass thru

Split the ring, go 'round two

Side two couples do a half sashay

Forward eight and back that way

Forward again with a right and left thru

Turn 'em around and pass thru

Break in the middle, pivot on the end

Form new lines and you're gone again

Forward eight and back with you

Forward again with a right and left thru

Turn 'em boys and pass thru

Break in the middle, pivot on the end

Form new lines and you're gone again

Forward again and pass thru

Allemande left with the old left hand, etc.

DRIFTING WALTZ

By Bill Shymkus, Chicago, Illinois
Presented by Manning and Nita Smith,
College Station, Texas

Record: "Curse of An Aching Heart"—Windsor 7628

Starting Position: Open dance position, inside hands joined, both facing LOD

Footwork: Opposite footwork throughout for man and woman, steps described for the man.

Measures **Pattern**

1-2 **Step, Touch—; Step, Touch—; Walk 2, Face; Behind, Face, Forward;**

Step fwd in LOD on L ft, touch R toe beside L ft, hold 1 ct, step fwd on R ft, touch L toe beside R ft, hold 1 ct; with quick steps moving in LOD, step fwd on L, step fwd on R. step fwd on L ft, turning 1/2 R to face partner; step on R ft across in back of L turning slightly R to face almost in RLOD and dipping slightly by flexing R knee, step to L side in LOD on L foot turning slightly L to face partner, step in LOD on R foot, turning to face LOD.

5-8 Repeat action of Meas. 1-4.

9-10 **Balance Forward; Balance Back; Waltz Away; Waltz Together**

Bal fwd on L ft, touch R toe beside L ft, hold one ct; bal bwd on R ft, touch L toe beside R ft, hold 1 ct; start L ft and take one waltz step fwd and diag. to L of LOD away from partner, L-R close on L; start R ft and take one waltz step fwd and diag to R of LOD toward partner; R-L close on R, to end with partners facing and taking closed dance position, M's back to center.

13-16 **Balance Back; Waltz; Waltz; Twirl**

Bal bwd on L ft and hold two counts; starting fwd on R ft, toeing out, take two waltz steps making one full R face turn while progressing slightly in LOD, R-L close on R, L-R close on L; W then make one complete R face twirl under her own R and M's arm with 3 steps, LRL as M takes three steps in place R-L-R, ending with partner taking open dance position, inside hands joined, both facing in LOD ready to repeat the dance.

Repeat dance 6 times, ending with deep bow.

BREAK as used by Glen Story

Head two ladies chain across

Turn 'em boys and don't get lost

Heads to the right — circle half, don't you blunder

Inside arch, outside under

Circle four in the middle of the floor

Once around — pass thru and around just one

Line up four, let's have some fun

Forward eight and back that way

All four gals to the right sashay

Down the line, ladies chain

Across the set, ladies chain

All four ladies grand chain four

To an allemande left, etc.

RED RIVER VALLEY

By Bert Chapman, Tucson, Arizona

Record: Windsor No. 7129.

1—Join your hands, circle left, go down the valley. Half sashay, and do-sa-do that right hand girl (partner)

Gents star right three quarters around, left elbow swing that gal you've found (original opposite)

Now star across, and swing your own Red River Girl (original partner)

2—All four ladies chain across the valley, star right back with a left hand 'round your own Do-sa-do your corner girl, now your own with a left hand whirl

Swing your corner, she's your new Red River Girl

3—All four couples Suzy Q. across the valley, opposite right, now partners left with a left hand swing,

Opposite right and around you go, partners left with a left elbow

'Round and 'round with your Red River Girl

4—All four couples right and left thru across the valley, partners left, box the flea and face the ring

All four couples right and left thru, home you go and swing a few

'Round and 'round with your Red River Girl.

Sequence: 1, 2, 3—1, 2, 4—1, 2, 3—1, 2, 4.

All four couples Suzy Q is done in the usual way, except that gent passes outside corner and returns the same way.

All four couples R and L thru, gent goes left, lady goes right, gent passes outside two girls, inside third, meets partner with left hand, box the flea and face the ring, back ditto.

WESTCHESTER DIAGONAL

By Bill Clarke, Westchester, Ill.

Presented at Holiday Squares Institute, 1955

Head couples bow and swing

Swing that gal with all your might

Same couples face to the right

Now have 2 diagonal lines.

Forward 8 and back you blunder

Forward again the heads duck under

With the inside out and the outside in

Now bump your bean and do it again

With the inside out and the outside in

Now face the center with the opposite girl

4 couples facing center of set, in diagonal formation.

Forward 8 and back to the world

Center 4 star by the right

Once around and don't be late

The others fall in behind your date

It's an 8 hand star, star all 8

Now back right out and circle wide, take a

Little walk on the old cowhide.

***4 ladies here's what you do**

Go forward up and back with you

Forward again and pass thru,

Split the ring around one

Down the center pass thru, around one

Then down the center, split the ring

Around one, then pass thru

And swing the one that's facing you

Repeat: Sides facing heads, sides ducking under.

*Have 4 men do the same from here.



*A Fall Festival
of New Releases —*

"THERE'S A RAINBOW 'ROUND YOUR SHOULDER"

Randy Stephens of Provo, Utah, has taken one of his (and your) favorite old-tyme tunes and set an easy but exciting square dance to it.

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . I honestly think the Sets in Order magazine is one of the best I've seen . . . It was through your magazine that we picked our club name, got our badges, also the (Sets in Order) film, and our records from your agent in Vancouver.

Ron Oram

Chase, B.C., Canada

Dear Editor:

Thanks very much for printing the picture of the Jeans and Janes Square Dance Club (June '55). The gang here was certainly pleased and proud, too, when they saw the picture in . . . your wonderful magazine. The write-up which went along with the picture was very interesting. However, there is one point I would like to clear up. My Alma Mater was the University of Southern California and not UCLA as mentioned in your magazine.

Hon Wa Wat

Honolulu, Hawaii

(Editor's Note: Thanks for the correction.)

Dear Editor:

What has happened to the good old folk and popular round dances? By reviving them as the Round Dance of the month, new dancers would have an opportunity to learn them. Lindy Lee was a good start.

Evelyn and Bob Galbraith

Hawthorne, Calif.

(Editor's Note: The Round Dance picture seems to be a complex one but we agree that it would be nice to revive some of the "good old" ones.)

(Continued on page 22)

ARE YOU ON THE MAP?...



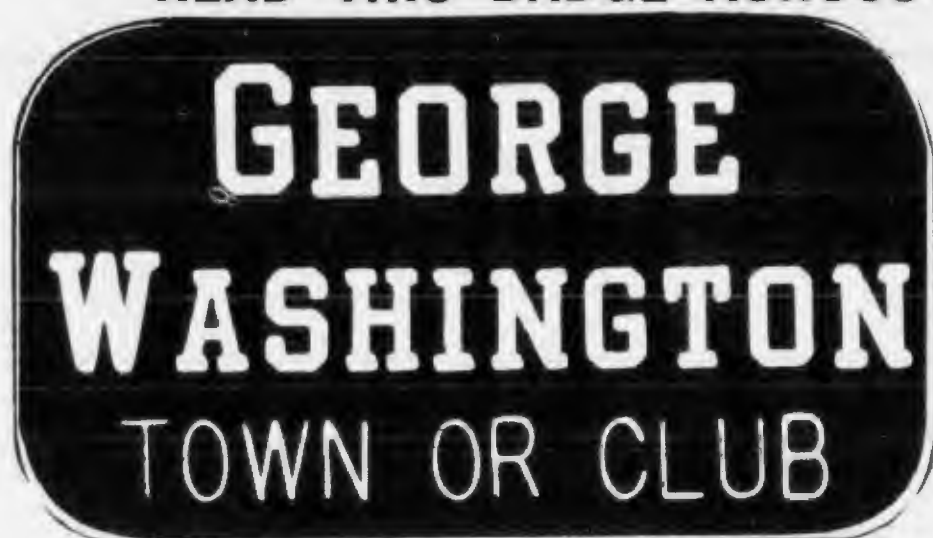
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LETTERS - Continued

Dear Editor:

My wife and I have followed with interest and approbation your articles on basics and on the importance of keeping square dancing what it was intended to be—an activity for fun. We were first introduced to Sets in Order's "ten commandments" of square dancing by Colonel "Bugs" Cairns in Washington, D. C., some years ago. His first words to his class were, "Above all else, HAVE FUN!" Since then, because I, too, am in the military service, we have moved around and have danced

in various parts of the country and in different types of groups — small clubs, public dances, and exhibition groups. We find that those people who derive the most pleasure from square dancing are those who are out dancing for fun and recreational purposes. Each new square dancing experience emphasizes the validity of the fundamental principles upon which square dancing was originally built — fun, relaxation, and sociability.

Colonel John H. McCann
Colorado Springs, Colo.



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LETTERS - Continued

Dear Editor:

Received yur pinny post card about not findin' my renual while lookin' thru your litterers. Well, I done looked thru my pappers un I finded out where I scent you my check . . . I hope you have got it and this covers my maga-zeen . . . Me, being a caller, I had to brake down and buy me a Caller's Edition too, 'cause my frends jus' won't borrow me theres no more. Hope this clears things upen fer you an' I gits my magazeen on time . . . 'caus i sure do enjoy and look forward to gittin' same.

Robert Saxton

St. Louis, Mo.

P.S. I call a lot better than I spell.

Dear Editor:

We enjoy Sets in Order very much. There is some mighty fine reading and food-for-thought therein.

Adolph Treichler, President,
Oklahoma Federation
Oklahoma City, Okla.

Editor's Note: Kind words are always appreciated. Room doesn't allow us to print all your letters but we're grateful and read every one.

ANOTHER SQUARE DANCE WEDDING



Bremerton, Washington, must hold some kind of record for square dance weddings, for they have had their second in 6 months. This time dancers Billie Marie McCarty and R. J. Studer were married by Rev. Fred Opperman on June 30 at Sheridan Lounge. The bride was in a full-skirted aqua dancing dress and made her entrance to the sedate music of Destiny Waltz. 150 dancers were guests at the reception and square dance. In the picture you see the new permanent partners—to whom we wish all the best.



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CONVENTION COMMENTS FROM OTHER PUBLICATIONS

The Oklahoma folks have compiled a few excerpts from square dance magazines across the country, commenting on the very successful 4th National Convention in Oklahoma City. Here are some of them:

DE LUXE MUSIC NEWS (Bill Shymkus, Chicago). "The Convention was a grand success. There were many dancers from the Chicago area and they have nothing but wonderful reports on the Convention. Highlighting the Convention was the half-hour Square Dance program over a National TV color hook-up. It was really wonderful."

NEW ENGLAND CALLER (Charlie Baldwin, Mass.). "The many committees handled hundreds of problems and thousands of people with no fuss, muss or bother. The police, waitresses, hotel managers, all worked to make the visitor feel welcome and also the feeling they would be welcomed back. Our eastern Chambers of Commerce would well pattern their activities after our western cousins. Pages could be written about all the wonderful doings . . . To sum it all up, it was a wonderful experience, well organized, beautifully presented and a credit to the Oklahoma State

Federation."

AMERICAN SQUARES (Rickey Holden, Delaware). "The Fourth National is over, and behind the mass of facts and figures lies the story of hard work, infinitely detailed planning, and an encouraging amount of co-operation which resulted in the most spectacular event thus far presented in the square dance world. My own personal feeling was that it was a tremendously wonderful affair. San Diego has been given a high standard to maintain. Their committees have already started work, and they promise us a Convention equal to that in Oklahoma City—a big promise, indeed."

FOOT 'N' FIDDLE (Bertha Holck, Texas). "All Oklahoma chiefs, braves and squaws were on the job doing their part to make the Convention the success it was. To many persons this was the keynote of the entire Convention; no one person or one group of persons was the 'HEAP BIG CHEESE.' The countless chairmen of the untold number of committees were just as inconspicuous as the little couple who entered the immense auditorium obviously alone until they . . . filled their tiny niche of this gigantic WHOLE."

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Instead of sending a cancellation notice and a plea for renewal, we'll send out a regular bill — window envelope and all — with a statement —

a stamped return envelope and all the information we need on one simple form. Simple? You bet!

The idea is to make this easier on everyone. If you aren't able to continue the subscription just let us know and we'll withdraw your membership. And, we won't stop your subscription the first issue your paid twelve months run out — we'll just figure you're like a lot of us along about the 1st of the month and we'll see that your copies keep right on arriving — at least for a couple of issues.

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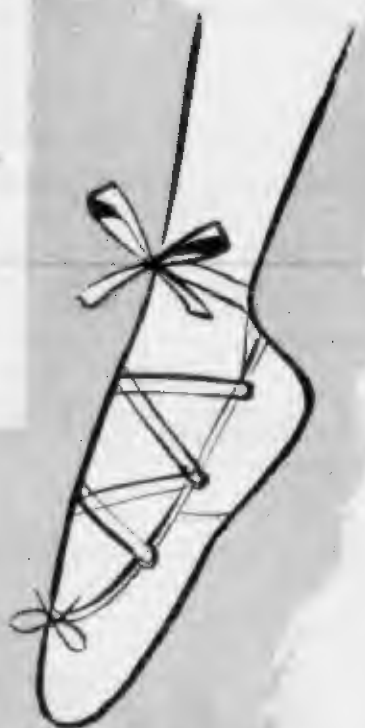
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- Sept. 2-3—2nd Annual Oilcity Hoedown
 Indust. Bldg., Fairgrounds, Casper, Wyo.
- Sept. 2-5—7th Ann. Workshop
 National Music Camp, Interlochen, Mich.
- Sept. 4—Calif. State Fair Roundup
 Mem. Audit., Sacramento, Calif.
- Sept. 7—N.E. Dist. Okla. Jamboree, Spartan
 Cafet., Tulsa Munic. Airport, Tulsa, Okla.
- Sept. 10—Howell Co. Fair Fest.
 Fair Grounds, West Plains, Mo.
- Sept. 10-11—SDAW Callers' Workspreet
 Green Lake, Wisc.
- Sept. 14 & Sept. 17—Santa Clara Co. Fair Sq.
 Dance, Fair Grnds., south of San Jose, Calif.
- Sept. 17—Valley Association Dance
 Raymondville, Texas
- Sept. 18—Annual Square Dance Jamboree
 Moonlight Gardens, Coney Island, near Cin-
 cinnati, Ohio.
- Sept. 23-24 — Riverton Hoedowners 3rd Ann.
 Fest., Riverton, Wyo.
- Sept. 24—Benefit Calico Ball
 Conv. Hall, Asbury Park, N. J.
- Sept. 25—SDAW Jamboree, Janesville, Wisc.
- Sept. 25—Willis Kilmer Mem. Dance
 Williams Barn, San Marcos, Calif.
- Sept. 30—Red Warrick Dance
 Southmore School, Pasadena, Texas
- Oct. 6-7-8—5th Fontana Swap Shop
 Fontana, N. C.
- Oct. 8—4th Ann. Intermountain Square Dance
 Fest., East Provo Stake House, Provo, Utah
- Oct. 9—Valley Twirlers Aebelskiver Dance
 Memorial Hall, Solvang, Calif.
- Oct. 12—Gala Square Dance Festival
 McBurney YMCA, 215 W. 23rd, N.Y.C.
- Oct. 13—Oildorado Days Square Dance
 Taft, Calif.
- Oct. 15—Chicago Area Round Dance Fall Fest.
 Lane Tech H.S. Gym, Chicago, Ill.
- Oct. 15-16—Central District Autumn Conclave
 Lake Carl Blackwell, Okla.
- Oct. 21-22—9th Ann. Ohio Folk Festival
 Men's Gym, Ohio State Univ., Columbus, O.
- Oct. 22—North Central Dist. Okla. Festival
 Ponca City, Okla.
- Oct. 22—Sedalia Semi-Annual Festival
 Sedalia, Mo.
- Oct. 23—Western Assn. Fall Jamboree
 Sunny Hills, Fullerton, Calif.

CALENDAR - Continued

Oct. 23—SDAW Jamboree, Oconomowoc, Wis.

Oct. 28-29—Northwest Square Dance Conv.
Armory, Seattle, Wash.

Oct. 29—Tucson Council Open Dance
Mansfield Jr. H.S., Tucson, Ariz.

Oct. 29—North Idaho Callers' Council Harvest
Hoedown, Mem. Audit., Wallace, Idaho.

Nov. 5—Southern Dist. Okla. Fall Festival
Civic Audit., Ardmore, Okla.

Nov. 5—6th International Festival
International Amphitheatre, Chicago, Ill.

Nov. 5—2nd Ann. No. Fla. Roundup
Jacksonville, Fla.

Nov. 11-12—Atlanta Convention
Mechanics Hall, Boston, Mass.

Nov. 11-12-13—5th Ann. Fiesta de la Cuadrilla
(Dress Rehearsal for National Convention)
Balboa Park, San Diego, Calif.

Nov. 18-19—9th Ann. Okla. State Festival
Munic. Audit., Oklahoma City, Okla.

TO A CALLER'S WIFE

By Earl Johnson, Dos Palos, Calif.

She sits in a chair at the side of the room
Her fair face is sad and so full of gloom.
She looks with great longing at gals in the set,
And thinks, "I'll stop that old man of mine
yet."

But just mention you're tired, you guess you'll
stop

She's right there behind you to push you on
top.

She helps teach the rounds; she helps teach the
squares;

She helps get your pupils to stand up in pairs.
Without that swell woman, just what would
you do?

You know darn well you would soon be thru.
Hey! who's that just came in the door?

A new guest caller? He's never called here be-
fore?

You rush right over and shake his old mitt
And ask if he would please call out a few tips.
You dash all around calling, "Where is my
pet?"

At last you discover she's out in a set.

You sit in the chair with your lip hanging
down

'Til you see who the guy is she's swinging
around.

You sag in the middle; you surely feel beat,
It's that poor old guy with the double left feet.

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CANADIAN CAPERS

SASKATCHEWAN . . . "Cotton Capers" Jubilee Square Dance Jamboree proved to be the highlight of the square dance season in Saskatoon. It was held in the Saskatoon Stadium with more than 500 dancers joining in. The new president, R. M. Forsythe, welcomed visitors from the surrounding communities, as well as local guests. Caller Jerry Hawley was assisted by guest callers Alf Bence, Ollie Greenwood and Ivan King, with Connie Sanford having charge of the Round dances. Music was by the Primrose Ranch Gang.

BRITISH COLUMBIA . . . Trail's Annual Jamboree is over for another year and from the comments of those attending, was a big success. Les Boyer of Okanagon, Washington, was MC and instructor. There were some 40 squares at the dance on a hot Saturday night, the temperature having hit the high 90's during the day. Dancing was unabated, however. Local and guest callers were on the program and most of them can be seen in the picture with this column.

Callers at the Trail Jamboree. Standing, l to r: Jack Caruthers, Percy Coulter, George Brown, George Deadmarsh, Les Boyer, Katie Shaw, Vivian Gate, George Woods, Harold Gate, Irene Cake, Lee Katke, Doug Cake. Seated, l to r: Jim Hendry, Jim Forbes, Al Berry, Bill Reeves.



INTERESTING SQUARE DANCERS



By Emily Smrha, Topeka, Kansas

Bob and Idalee Maynard are the kind of people who do lots of things well. They are known in all the square and round dance clubs in Topeka, and are well-beloved.

At their "house by the side of the road," everyone is welcome. Every other Sunday a group of three squares meets in the garage of their suburban home which has been fixed up as a recreation room. It is heated in winter and in summer it is cooled by hill breezes.

The Maynards own and operate a restaurant, work hard all day, jump into their square dance clothes and are off for dancing almost every night. They are the kind of folks it is nice to know.

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FEEL LIKE GUESSING?

The Tucson Callers' Club of Arizona recently got very skittish and programmed their squares in a manner that gave clues only to their real titles. Following are some of them and following that are the answers. Test yourself and—don't turn the page upside down 'til you're thru! You can blame Dave Neal, Bud Keller, and Bert Tunnell for all of this.

The Answers:

Step Aside—Let's All Dance

Heart of U.S.A.

Hydramatic

Circle with Five Points

Keep Your Eyes Closed at Night

Sister States

So Long, Crow

Where Do We Go From Here?

Jilted

Mixmaster

Things are Going to be Different

Cooked Leftovers

Foreign Senorita

Mother Was Like This

This Star Came From Ashes

Gotta Go—Gotta Go

Gold Was Found Here

Calling Dr. Kildare

Open Up Your Heart

Sutters' Will

Hurry—Hurry

Phoenix Star

Old Fashioned Girl

Lady of Spain

More Hash

Made

There'll Be Some Changes

Hash

Somebody Stole My Gal

Do Si Do What?

Bye-Bye, Blackbird

Arizona-New Mexico Star

Eyes

Don't Let the Stars Get in Your

Ring and a Star

Free Wheeling

Kansas City, My Home Town

Sashay Out—Sides Cut In

NATIONAL DIRECTORY BIG HELP

A lady in Pittsburg, Kansas, wrote us recently suggesting that we print the names and addresses of square and round dance leaders of the country in Sets in Order. This chore is, we are happy to say, well taken care of by the National Directory Service booklet printed in St. Louis, Mo. The second edition is now circulated and especially traveling dancers will find it useful. John Sabin edits this handy booklet which may be purchased for \$1.10, from National Dancers' Service, Inc., Box 4244, Tower Grove Sta., St. Louis.

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DO'S AND DONT'S OF DANCING DEPARTMENT

Part II, by Doc and Winnie Alumbaugh

DO—listen closely for walk-thrus, instructions and calls—and let others in the square also listen to them by keeping quiet. People who talk constantly and try to instruct others in the set can become very unpopular very quickly.

DON'T—take dancing too seriously (yours or others). Mistakes are half the fun of dancing, provided you don't make too many of the same kind. If someone "goofs," just laugh it off and keep pitching.

DO—mix your sets and partners freely and constantly. Why get stuck in the same old square all evening? Change squares each tip and see how the "other half" dances. Variety is the spice of hoedown!

DON'T—"hedge" about serving on a committee or accepting an officership in your club. It is a peck of fun and you'll find that the small amount of time and responsibility it requires is more than paid for by the satisfaction of doing something for others.

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SPANISH WALTZ

In the May, 1955, issue of SETS in ORDER on Page 20 we printed the first two parts of "Spanish Waltz"—the Silver Lake and the San Fernando verses. Here are the other two parts as danced by Ray and Lloyd Shaw. The record is Shaw No. 150.

Part C "Angelino"

Note: Partners change to varsouvianna pos on last meas of Part B and go into **identical** footwork as W "slips in" a quick fourth step on last meas to change her lead for first 12 meas of this verse.

1-4 **Balance Fwd; Balance Bwd; Balance Fwd; Balance Bwd;**

Repeat footwork of meas 1-4 verse A except now in vars pos.

5-8 **Slow Step; Two; Three, —, Pivot; Back, —, —;**

One slow step to the meas, step fwd L; fwd R; fwd L holding thru 2nd ct and make an individual pivot to face RLOD as close R to L on 3rd ct (canter rhythm). Partners are now in "reverse" varsouvianna pos with W on M L side but still on outside of circle. On meas 8, both step on L directly bwd in LOD.

9-12 **Slow Step Two; Three, —, Face; Side, —, —;**

Slow step fwd in RLOD on R; then L; R again, hold thru 2nd ct, close on L as W turns $\frac{3}{4}$ L face to face M who turns $\frac{1}{4}$ L face. Hold the vars. hand pos on this turn to finish with hands crossed momentarily. On meas 12, M steps swd in RLOD on R as W steps swd L as she again changes ft to opposite. Partners assume closed pos during meas 12.

13-16 **Waltz Turn 2; 3; 4 to Open;**

Same as last meas of the other verses.

Part D "Trojan"

17-18 **Step, Swing Pivot, —; Back, Swing, —;**

In open pos, step fwd on outside ft, swing inside ft fwd as each pivots away from partner (M to L; W to R) dropping hand holds to retake new inside hands as they face RLOD. The lifted ft remains in LOD. Step bwd on this ft (M R), swing L fwd and hold.

19-20 **Run Bwd, 2, 3; 4, Face, Close;**

Quick back steps in LOD swinging out to face partner on last 2 cts. L, R, L; R, L, R;

21-24 **Waltz Turn; 2; 3; 4 to Open;**

Same turning waltz as in earlier verses.

25-32 Repeat all of Part C.

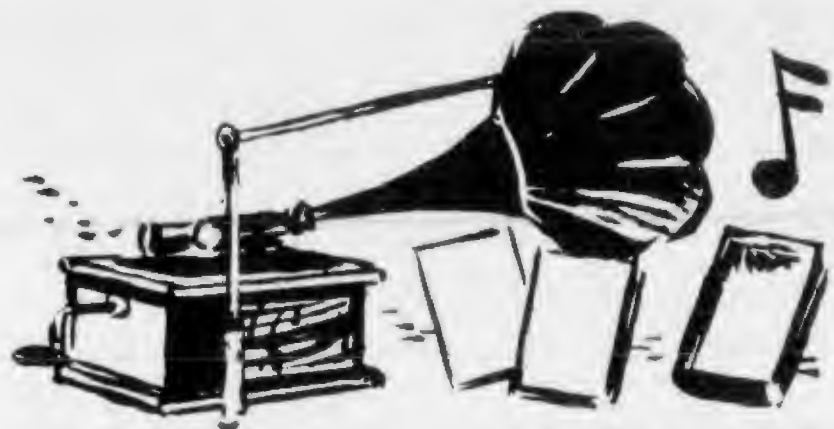
Record goes thru $5\frac{1}{2}$ times (11 times thru each 16 meas verse). Many dancers do each verse once making the sequence A, B, C, D A, B, C, D; A, B, C. Some prefer to do each verse twice in succession making the sequence: AA, BB, CC, DD then singly A, B, C. For practical purposes, each area should get together on preferred sequence. For less experienced groups, it is suggested that only Parts A and B be used and these in alternation finishing with A.



The Southern California Round Dance Teacher's choice for the Dance of the Month of September is:

"MOONBEAM WALTZ"

Instructions for this dance appeared on page 30 of the August issue of Sets in Order.



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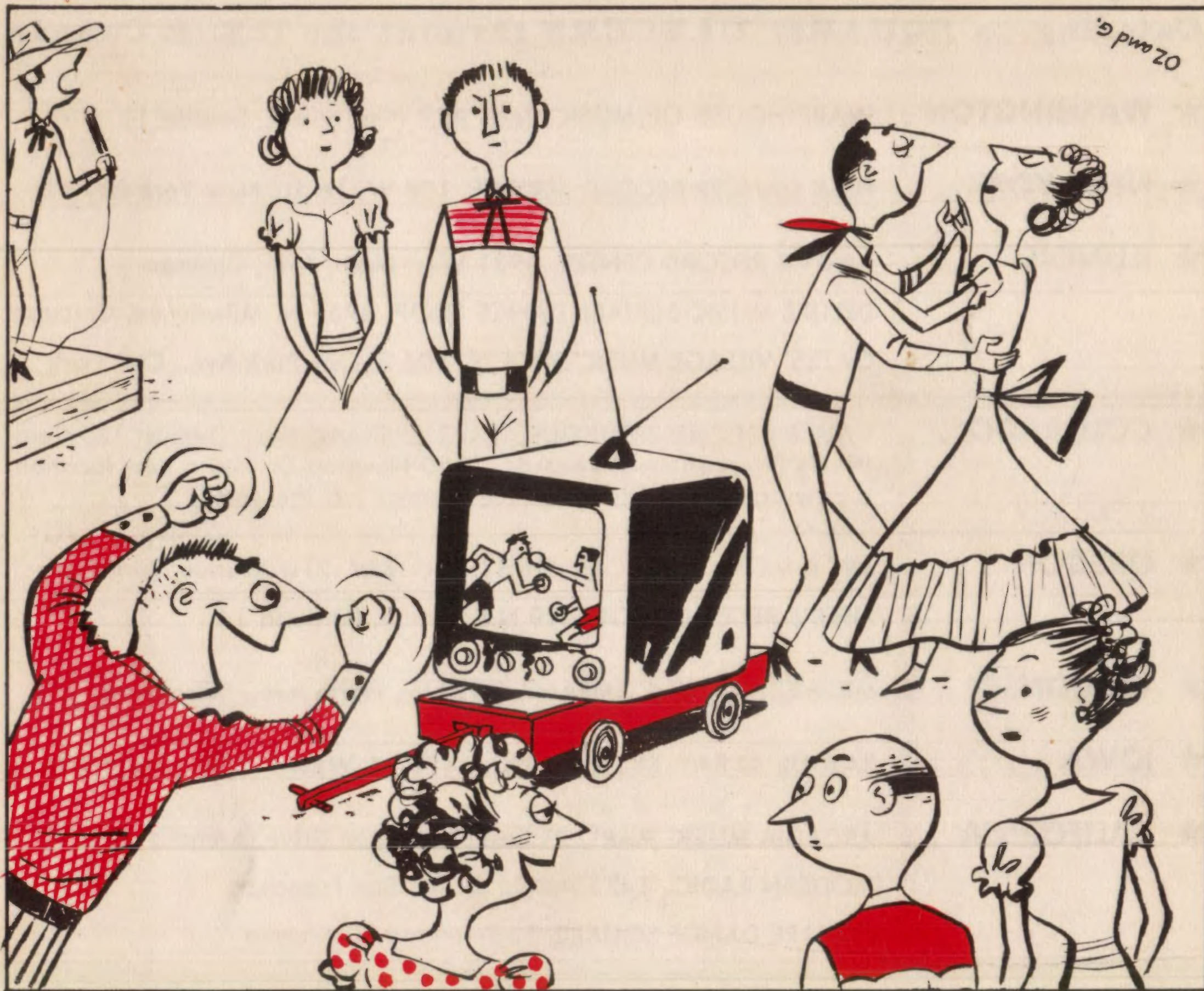
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